

American Art News

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MINN'P'LIS GETS WALKER COLL'N

Mr. T. B. Walker has given the city of Minneapolis his entire art collection and a site of $3\frac{1}{2}$ acres of land for a new public library. This announcement was to have been made at a testimonial dinner to which several hundred representative men and women had been invited, but owing to the present influenza ban on public assemblies it is given publicity through the press. The deed of land in the Lowry Hill residence district is a portion of Mr. Walker's home property, and will be known as "The Walker Terrace." The gift was made through the Library Board, of which Mr. Walker has been pres't since 1885. No individual gift to the city is comparable to this, with the possible exception of that of Wm. H. Dunwoody.

The Walker art collection consists of some 600 oils representing many schools and periods. The pictures and other art objects will remain in the galleries where they now hang, at the Walker residence, until the new building can be erected.

In addition to the paintings, there is a large collection of Oriental and antique pottery, porcelains, stones, necklaces, crystals, and ancient bronzes from China and Japan. The collection of jades is a superior one. Always active in the intellectual and civic welfare of Minneapolis, Mr. Walker's donation of his art collection is a crowning achievement most highly appreciated by his fellow citizens. The gallery has been generously open to the public during all these years.

M. C. Wells.

PLANNED INTERNAT'L EXHIBIT

What promises to be a notable movement for Art in this country and which has its conception from present world conditions is about to be started by certain of the best known American artists, sculptors, architects, writers and musicians.

The movement is promoted by Paul Bartlett, J. Alden Weir, Thomas Hastings, Wm. Mitchell Kendall, Royal Cortissoz, A. Stirling Calder, Arthur Whiting, Childe Hassam, Frank H. Holden, George F. Kunz, A. E. Gallatin, Duncan Phillips, Paul Dougherty and Augustus Tack, and the idea proposed is that an exhibition be arranged under the auspices of the Mayor's Committee on Defense of the art of all the nationalities who participated in the last Independence Day Pageant. The term "Art" is used in its widest sense and includes not only painting, sculpture and music, but such arts as woodcarving, weaving, lacemaking, handwork in gold, silver and iron and other finer crafts. Such a comprehensive exhibition has never been undertaken and the committee feels, if properly done, nothing would more emphasize the unity of American citizenship than this meeting, under one flag, of these Americans of foreign origin; each group contributing its inheritance of aesthetic expression and all representing the elements from which the American citizen is molded. A sense of justice in their recognition would be fulfilled in giving them place which they have not had before. They bring much and we give much.

ST. JOHN'S CHAPEL RAZED

The demolition of St. John's Chapel removes not only a revered landmark but one of the choicest specimens of Georgian church architecture in the count-

The old building, with its tall, graceful spire, has stood for over 100 years on lower Varick St. For ten years, ever since 1908, when Trinity Corporation decided to close the chapel, its fate has been hanging in the balance. Countless appeals have been made to the Trinity officials to stay the hand of destruction and devise some means to preserve the historic structure as a memorial of one of the best types of architecture of old N. Y. Architects have agreed that St. John's had few if any superiors of its kind either in England or this country, and it has been said that neither the justly admired St. Michael's Church in Charleston, Christ Church in Philadelphia, nor King's Chapel in Boston surpassed it in simplicity of proportion or exquisite refinement of architectural detail.

In deciding to close the chapel, which marked the ultimate destruction of the building, Dr. Manning, Rector of Trinity said that it was not good business or religion to continue services where the attendance was so small. Appeals were made by prominent citizens that Trinity devote the structure to some other civic use. The late Richard Watson Gilder wrote a poem urging the preservation of St. John's if for no other reason than from its sentimental associations, and the case was finally taken to the courts in an effort to obtain a permanent injunction against the closing of the chapel. All of these efforts availed nothing.

SALE OF A NOTED LIBRARY

One of the most valuable literary collection in America, the remarkable library formed by Mr. Herschel V. Jones, of Minneapolis, Minn., publisher of the Minneapolis Journal, and valued by "experts" in booklores at \$1,000,000, will be dispersed early in December next at the Anderson Galleries.

There are three great American libraries: the J. P. Morgan, which is virtually a museum, the Henry E. Huntington, which the owner has decided to give to the city of Los Angeles, Cal., and the Herschel V. Jones library, of Minneapolis, which is probably the greatest private array of literary treasures in this country. It contains many rare masterpieces in literature, prized gems, representing over 30 years of collecting old books and valuable MSS. from all corners of the globe.

SHAKESPEARE LIBRARY SALE

Part two of "The Shakespeare Library," formed by an English collector, with other books and MSS. in ancient and modern English literature, from various English and

ROBERT H. DODD LIBRARY SALE

The collection of rare books and autographs of celebrities formed by Mr. Robert H. Dodd, formerly of Dodd, Mead & Co., will be dispersed at auction Nov. 18-25 at the Anderson Galleries. The collection includes about 2,500 items, and is noted for its Americana, early English literature, Incunabula, and rare first editions of XIX century and earlier authors.

One of the rare items is a remarkable illuminated XV century French missal with 500 to 600 paintings by period artists, formerly in the Didot collection of Paris. The collection is rich in Americana, and of interest to those who follow the chronicles of explorers are the "Champlain Voyages," known as the 1632 edition, and Drake's "World Encompassed," a first edition, and a rare work.

Among the items of early English literature may be mentioned the 1613 edition of Bacon's Essays, and the 1625 edition, the last one published during the author's lifetime. There is an interesting edition of Pliny's "Natural History," translated by

AN ARBITER OF MUSEUMS

Miss Mechlin Writes Dr. Brinton
American Federation of Arts,
Washington, D. C., Sept. 25, 1918.

Dr. Christian Brinton,
Players Club,
N. Y. City, N. Y.

My dear Dr. Brinton:

Your kind letter of Sept. 22 reached me Monday and the photographs of the works by Boris Anisfeld came yesterday afternoon.

You say that Boris Anisfeld is the "foremost decorative painter of his day in Russia" that "125 paintings by him are about to begin a two-year circuit of our leading art museums," that the exhibition "will be more ambitious and important than the Swedish or Zuloaga exhibitions," and that the catalog for which you have prepared a 6,000-word introduction will "far exceed the Zuloaga catalog in originality and interest."

I have examined the 30 photographs you have kindly sent me with great care and interest, but if they are true reproductions and representative of the best works in the Anisfeld collection (as I must suppose they are), I cannot bring myself to believe that it is possible that the "leading art museums" of this country can—if fully informed—be considering their exhibition. They are without the element of beauty; in some instances even unsightly and incomprehensible. They are ill-drawn, show the human form distorted, and one, "The Crucifixion," is little short of blasphemous—horrifying to one who reverences Christ.

A Crime and National Calamity

This may seem to you a strong expression of opinion, but I confess I feel strongly on the subject. To send out such paintings as works of art at this time would be, I believe, a crime and a national calamity.

Just now the people are beginning to realize the value of art and to turn to it for recreation, for consolation, for uplift. The artists, after a long period of inertia, are coming to an appreciation of the dignity of their calling and its possibilities as a medium of clear, definite expression. The fever of unrest and revolt which through the works of certain painters, men for the most part of unbalanced mentality, gave token of a diseased and decadent state of civilization, is being cured by terrible bloodshed. Do we wish to retard recovery—to put civilization still further back? To show such works as these under the auspices of the leading art museums, to make their exhibition an event of importance, to proclaim them art and give them the stamp of approval, will do this; will bewilder the public and the artists and will cause irreparable hurt, not merely to art but to our national life.

A Grave Responsibility

This is not a little thing—it is a grave responsibility which those who show these paintings assume, a much larger responsibility than that which rests upon the painter, who undoubtedly errs through ignorance. My conviction concerning these paintings, as represented by the photographs you have sent me, is not merely a matter of personal taste or opinion. No art has ever survived which was vulgar or hideous, none which had not some element of beauty.

To you and to me the struggle of this man's talent or genius for expression may, because of our knowledge of art and the history of art, be interesting, but to the average observer it is unintelligible—not pleasant to look upon. Its exhibition at this time can do no good. It panders not to the highest but the lowest in man; to a love not of pure emotion but of mere sensation, which alas is one of our national evils.

We are fighting today a great fight for civilization, for the supremacy of the spiritual over the material, for those things which tend to make life more noble, more beautiful, more fine, and we are giving in the cause of our manhood—those whom we hold most dear. Certainly it is our sacred duty under these circumstances to do nothing to hinder, to pull down, or destroy that for which so gigantic a sacrifice is being made.

I hope, therefore, with all my heart that before the plans for the circulation of this exhibition are consummated they may be reconsidered.

A Detrimental Influence on Art

There is no doubt that the exhibition will be a success, as success is commonly measured—that it will create sensation and attract attention. But surely this is not the chief end of art nor the noble purpose for which our art museums are erected and maintained. I cannot believe that those in charge of these art museums or those who have been responsible for bringing this exhibition to this country would willingly set forth paintings of a character that would exert an influence detrimental to art and baneful to the cause for which so many lives today are being given.

I am returning the photographs to you to The Players by registered mail today as you request, and I beg that you will believe me,

Always with highest personal regard,

Very sincerely yours,
Leila Mechlin, Secretary and Editor.

Dr. Brinton's "Retort Courteous"

National Arts Club,
N. Y., Oct. 5, 1918.
Sec'y American Federation of Arts,
Washington, D. C.

My dear Miss Mechlin:

Your letter and the Boris Anisfeld photographs reached me yesterday. Meanwhile, before I had the opportunity of replying, and without apprising me of your intention, you mailed copies of your communication to various museum directors throughout the country. My letter to you, my dear Miss Mechlin, was in no sense a public document. It was a private letter, addressed by a contributor to the editor of a magazine, and should have been regarded as such. Let us, however, ignore the singular indifference to epistolary etiquette that prompted you to make capital out of the circumstance, and touch upon certain more important phases of a situation which your action has precipitated.

Denounces Works Not Seen

First of all, you publicly denounce a painter whose works you have never seen, save in photographic reproduction, and whose European standing—and very name, I venture to add—were unknown to you prior to the receipt of my letter. This in itself is scarcely a sympathetic and assuredly not a professionally sound attitude for one to assume toward any artist, native or foreign, living or dead.

I shall forbear, my dear Miss Mechlin, to discuss with you the artistic status of Boris Anisfeld. I merely wish to protest against the manner in which you have seen fit to manifest your disapproval of his art and his forthcoming appearance in America. You assert, for example, without having examined a single original painting, that his works are "unsightly," "incomprehensible," "ill-drawn," "show the human form distorted," and that one, "The Crucifixion," is little short of blasphemous—horrifying to one who reverences Christ.

(Continued on page 2)

PORTRAIT
By Eugene E. Speicher

In current exhibition at Montross Gallery

American collections, has been placed on view at the Anderson Galleries, prior to dispersal at auction on the afternoons of Oct. 28, 29 and 30.

W. T. EMMET LIBRARY SALE

The library of the late William Temple Emmet, comprising more than 800 items and first editions of noted authors of English and American literature, has been placed on exhibition at the Anderson Galleries, prior to auction on the afternoons of Oct. 21, 22 and 23.

This collection represents a period of more than twenty-five years of collecting, and among the notable items are a first folio of Beaumont and Fletcher, a fourth folio Shakespeare, the proof sheets of Browning's "Jocoseria," with an autograph letter of extraordinary interest; Mrs. Browning's "Prometheus Bound"; a Kilmarnock Burns; Tennyson's Poems by Two Brothers.

Melting Statues in Berlin

According to a dispatch from Amsterdam the bronze statues of Frederick I, William I, and Frederick III are to be thrown into the melting pot.

Holland, conceded to have been used by Shakespeare. The copy of this work in the British Museum is known as the Shakespeare copy.

The rare MSS. include a Bacon item, his Ms. relating to the unfortunate Earl of Essex, who at one time was a friend of the author.

There are first editions of the well known American authors in the collection including Nathaniel Hawthorne, James Russell Lowell, Oliver Wendell Holmes, John G. Whittier, Walt Whitman, Edgar Allan Poe and Mark Twain, and several works by Robert Louis Stevenson, Dickens, Thackeray, Scott and Rudyard Kipling are also represented by first editions.

LOUIS EHRICH MEMORIAL

The Yale Museum at New Haven has placed the fine old Brescian religious panel, presented by the Messrs. W. & H. Ehrich in memory of their father, the lamented Louis Ehrich, at the base of one of the main staircases. This fine canvas has an admirable decorative effect and a beautiful color influence upon the section where it is hung, isolated from the Jarves primitives and the canvas, glows resplendently.

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AN ARBITER OF MUSEUMS

(Continued from Page 1)

"The Mountain Crucifix' an Old Subject"

The title of the painting to which you make reference is not "The Crucifixion," but "A Wayside Crucifix, Tyrol." The scene is not, as you infer, an individual conception of the artist. It was, to the contrary, painted direct from nature, the original having been erected alongside a mountain pathway and there worshipped by generations of pious peasant Catholics, than whom there is no class more reverent or more devout. The subject is, furthermore, identical with a number of such themes which later proved sympathetic and inspiring to no less a master than our own John S. Sargent.

"A Hasty, Wholesale Indictment"

Your hasty and wholesale indictment of the art of Boris Anisfeld, on whatever grounds you may seek to justify it, is of itself a personal matter, and one for which you are accountable to yourself alone. But when, in your doubly official capacity as editor of The American Magazine of Art, and Sec'y of The American Federation of Arts, you openly and deliberately appeal—through the medium of a presumably private letter addressed to me—to the museum directors of America to reconsider their decision to take the Boris Anisfeld exhibition and admonish them not to do so, the matter assumes a wider significance.

"Arrangements for Exhibition Tour Made"

You aver that you cannot bring yourself to believe it possible that the "leading art museums" of the country can, "if fully informed," be considering this exhibition. Are you, my dear Miss Meeklin, "fully informed" respecting the art of Boris Anisfeld or the circumstances surrounding the proposed exhibition of his paintings in America? If not, let me state that before venturing to write you suggesting the article in question, representatives of five of our foremost art institutions had seen the Anisfeld originals—not merely photographs of them—but Director William Henry Fox of the Brooklyn Museum had completed arrangements for an extended tour of these same paintings that have so aroused your apprehension and abhorrence.

Although it would not have been difficult for one in your position to have ascertained the above facts, you preferred—may I say, presumed—to pass judgment for America upon the work of Boris Anisfeld. Your attitude betrays not only an absence of faith in the artistic discrimination of the public, but a lack of confidence in the ability of our museum directors and trustees to arrive independently at sure and sound aesthetic conclusions. You sought, upon the slenderest possible evidence, to align them against this impending menace, this profane monster, who was about to plunge a chastened and purified world into the abyss of pre-bellum decadence and degeneracy. Through your ardent instrumentality this "crime," this "national calamity," was to be averted.

Boris Anisfeld being a Russian, your action savors, not inappropriately, of Tsarism. Yet allow me to remind you that, imperious as they were, and passionately devoted as yourself to the future of the fine arts in their country, those all-powerful ladies, Catherine the Great and Empress Elizabeth, never sought to impose artificial restrictions upon the development of aesthetic taste in Russia.

"A More Modest Course"

Whatever your motives, the more modest and complimentary course would have been to permit the public and the museum authorities to form their own unbiased opinions regarding the art of Boris Anisfeld. For no matter how strong your or my individual preferences and prejudices may be, art in America should and must be wholly and absolutely free or suffer a craven and stultifying eclipse.

Forgive me, my dear Miss Meeklin, for responding at such length. And permit me to advise you in advance of my intention to accord our correspondence such publicity as, in the interest of artistic freedom in America, it would seem to demand.

With the highest personal esteem,

I remain,
Very sincerely yours,
(Signed) Christian Brinton.

A "PICKWICK" Brings \$440

A presentation copy of a first edition of "Pickwick" (1837) with the author's autograph and presentation inscription was sold at Sotheby's, London, recently for \$440, to F. Sabin. It is inscribed "Frederick Salmon, Esquire, from Charles Dickens," and is dated October 25, 1841.

A copy of a first edition of Burton's "Melancholy" was also recently sold at Sotheby's for \$220. This had an Oxford imprint and was dated 1621.

DEMOTTE of PARIS

Extends a cordial invitation to you
to visit his American Branch at

8 East 57th Street
New York

Where he has on exhibition the
finest Masterpieces, brought from
Paris owing to the war.

EXHIBITIONS NOW ON**New War Art on Allies Avenue**

New efforts of the artists in the third week of the Loan drive add greatly to the effect of the outdoor exhibition on the "Avenue of the Allies." Of the paintings executed in front of the Library, several show marked decorative quality. Denman Fink's "Portugal" has, with its emotional force, considerable balance as a design; C. B. Falls' Japanese horseman spearing the German black eagle, is a flamboyant fantasy of clever pattern and brilliant color; while the "Greece" of Geo. Wright has breadth and tonal charm. "The Barrage" by Arthur Dove, Lieut. Ledyard Towle's "Keep the Wheels Turning," and Gordon Ross's "Hun Carrying Away France," are individual concepts, efficiently expressed.

George Luk's "Uncle Sam," a rarely sober and solemn figure, and the same artist's Czech-Slovak horde in the snows of Petrograd are largely and powerfully handled canvases. Arthur Friedlander's "Woman Knitting" and Alpheus Cole's portrait of an officer, the stunning marine with "sub" periscope and sinking vessel, the blood curdling Bellows with its quota of inevitable humor; Douglas Volk's scholarly "Liberty," the brawny "Highland Piper" and "Drummer" of Gari Melchers', and S. J. Woolf's gruesomely realistic "Field Hospital," are works of more than momentary interest.

More than ordinary ability is manifest in the large productions of Christy, Treedler, Glackens, Sheridan and Benda, with an anticipated climax to be reached on Sunday from the brush of Charles Dana Gibson.

Some fine sculpture is doing its bit also, notably the seated heavy relief figure "Guard Them," by H. A. MacNiel and the solemnly impressive seated veiled figure, "The Spirit of Sacrifice" by Gaetano Scarpitta.

Recent Blakelock Landscapes at Arts Club

Three small landscapes, painted at Lake George last summer, by R. A. Blakelock are now shown in the galleries of the National Arts Club. Two are done in low tones. The encircling trees border upon the water and have quality. The moon is shown in both, riding centrally over all.

The third picture, brighter both in theme and treatment, is a landscape with balanced trees and low-lying hills in the distance, and a rather bleak sky. The low sun is enveloped in a diaphanous mist.

The last picture, if painted by any other artist, would scarcely excite more than passing interest, as it is, in the final analysis, only a thumbbox. None of the works evidence any marked recrudescence of the artist's former powers, but this could hardly have been expected under present conditions.

Triple Show at Touchstone Gallery

There is a triple exhibition now on at the Touchstone House, 118 E. 30 St., to Nov. 1. The three exhibitors are Miss Floy Katherine Hanson, who shows her hand-made and decorative furniture, notably, a table designed for the breakfast room of Mr. Isaac Joseph's house at Cleveland, Ohio, stained hyacinth gray, with just enough tint to accentuate the natural beauty of the wood used and to utilize to the full the natural graining; the Noank Studio, who display decorated silks, gowns, lampshades and table covers, batiks and tied cloths, and Miss Lillian Fox, who shows the products of the Dragon Fly Kiln, graceful in shape and with a brilliant iridescence in the lustre used.

The Peoria, Ill., Society of Allied Arts announces its annual exhibit of oils by Illinois artists to be held next month. A silver and a bronze medal will be awarded.

27 RUE DE BERRI

**FRENCH ART
of the MIDDLE AGES**

SCULPTURES
TAPESTRIES
FURNITURE
PAINTINGS
RARE FABRICS

Landscapes and Marines

The opening exhibition of the season at the MacDowell Club, 108 W. 55 St., now on to Oct. 27, contains some interesting can-

vases among the 63 numbers in the catalog. Elizabeth Tinker Elmore's work calls for especial notice. As a portrait painter Mrs. Elmore is already known, but in the present display her marines, "Thunder Hole," "Giant Stairway" and "On the Maine Coast," show her talent in another field. The sea-swept rocks of the Maine coast are admirably portrayed and the brilliant skies and atmosphere well rendered.

Other attractive pictures are Gustave Mink's "A Grey Day," "Early Morning," "Sunset," "A Mountain View" and "Near Manchester, Vt.," keyed in soft, low tones. Eleanor G. Wragg shows 7 numbers, among which is a group of sketches. Her work is the result of a summer spent on the Long Island Sound and represents well known coast scenes, good in color and technique. Leander Leitner's 10 contributions are interesting. A decorative study, "By the Waters of Babylon," by A. J. Bogdanov, is poetic in conception and the figures are expressive of the theme. The grey, misty atmosphere, illuminated by silvery moonlight, lends much beauty to the dimly portrayed landscape. This artist's other exhibits include some well brushed marines.

Alice H. Muth, Barbara Armstrong and Aline Davis are represented by typical, if in many cases, pronouncedly "modernistic" work.

Textile Designs Shown

The Women's Wear Third Annual Contest is the occasion of an exhibition of textile designs in the galleries of the Art Alliance, 10 E. 47 St. that speaks volumes for the excellent work accomplished in this field of Industrial Art. There can be no doubt as to the timeliness of this display of work done in this country that was formerly drawn entirely from foreign sources, and it seems to point to the fact that if such good results can be obtained under conditions unfavorable to the development of craftsmanship—owing to the lack of special schools for Industrial Art—the moment has come when the establishment of such schools would respond to a real need.

Many of the designs exhibited are truly artistic, and the interest shown by prominent business houses and their buyers has been practically emphasized by the purchase of several of the most effective designs.

The prize awards were as follows: Printed Silks—First prize of \$250 to Hazel Burnham Slaughter; second of \$150 to Marguerite Zorach; third of \$100 to Martha Ryther. Ten prizes of \$25 each to Richard Marwede, Margaret Walsh, Coulton Waugh, Virginia Oberholser, Helen Walter, Ilonka Karasz, Ruth Marie Reeves, W. E. Hentschel, F. Winold Reiss, and Henri Guignon. Ten prizes of \$10 each to Willich Embroidery Studio, Bernice McCrystie, Mariska Karasz, Alice L. Dallimore, Alphonse Birn, S. L. Crownfield, Cala. School of Arts and Crafts, Mary Tannhill, Alice Reddy, and Jack Watson.

Woven Silks—First prize \$100 (no prize awarded); second, \$50, to Grace H. Simonson.

Silks for Interior Decoration—First prize, \$100, to Bertha Morey; second, \$50, to Lillian Lawrence.

Crettonnes—First prize of \$100 to Helen S. Daly; second, \$50, to Laura E. Mattoon.

Printed Cottons—First prize, \$100, to Bertha Smith; second, \$50, to Ruth J. Wilton.

Ribbons—First prize \$100; second \$50 (no prizes awarded).

Special Awards—\$150 to W. E. Hentschel for group of ten panels for decorative value; \$25 to Josephine Weil for weaving; \$25 to Martha Ryther, especial recognition in addition to prize; \$25 to Hazel Burnham Slaughter, especial recognition in addition to prize; \$25 to Bertha Smith, special recognition in addition to prize; \$20 to Bushwick High School for professional recognition of work by Carolyn Brookman and Caroline Berker; \$10 to Martha Singer (aged 14 years); \$25 to Mary J. Brison for rug design; \$25 to Mrs. Mary Meigs Atwater for weaving.

High School Pupils of N. Y. City—First prize of \$25 to Carolyn Brookman of Bushwick High School; second of \$15 to Victor Echevarria of De Witt Clinton High School; third of \$10 to Louise Goerger of Bryant High School; four hon. mentions of \$5 to Caroline Berker of Bushwick High School, Philip Attkies of De Witt Clinton High School, Antoinette Chambers of Erasmus High School, Dorothy H. Reid of Washington Irving High School, Nicholas Reilly of Manual Training High School, Alice Jones of Weddell High School.

Messrs. E. & A. Milch

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The judges in the contest were: Albert Blum, Treasurer of Piece Dyers Works; Edward L. Mayer, costumer; E. Irving Hanson, silk manufacturer; J. A. Migel, silk manufacturer; Charles Prendergast, artist; Frederick C. Folsom, cretonne manufacturer; M. D. C. Crawford, design editor, Women's Wear; F. W. Budd, upholstery textiles; Chas. Gowin, cotton goods; and Max Meyer, of A. Beller & Co., costumer.

New Russian Painter in Brooklyn

The Brooklyn Museum will open Oct. 30, an exhibition of 120 oils, watercolors and drawings (mostly oils) by the Russian artist, Boris Anisfeld, to continue until Sunday, Dec. 1, inclusive. The paintings will subsequently be shown in a circuit tour of leading American museums and galleries, and from Brooklyn will go to Boston, under the auspices of the Copley Society and the Boston Art Club.

Although Anisfeld's name is not yet widely known in this country, he has already achieved the distinction of a commission from the Metropolitan Opera Company to design and execute the scenery and costumes for the opera, "La Reine Fiammette," by Xavier Leroux, which is to be one of the novelties of the coming opera season. The artist is widely known in Europe as one of distinction, and especially as a designer of scenery and costumes for the Russian ballet and opera. In this direction he was not only a predecessor of Bakst, but he designed and executed the scenery, and designed the costumes of several of the most notable recent Russian ballets and operas. His first production in this direction was in 1906, when he was commissioned to undertake the scenery and costumes for Hugo von Hofmannsthal's "Marriage of Zobiede," produced with notable success in Petrograd.

The artist's energies and interest, however, were originally devoted to painting for its own sake, and still center in that direction, including landscape, figure composition, genre and portraiture. He was born at Bielsky in Bessarabia in 1879 and began his artistic training at the Odessa School of Art. After five years' work in this school, he entered the Imperial Academy of Arts at Petrograd and completed his training there in 1909. Many of his pictures which he executed during the two years' travel which followed will be seen in the present exhibition. His work has attracted attention in foreign countries in the exhibition of Russian art at the Salon d'Automne in Paris in 1906. He also exhibited at the Vienna Secession of 1908 with remarkable success. Subsequently his work was enthusiastically received in Rome. His latest participation in a foreign exhibition was at the Baltic Exposition at Malmo in Sweden in 1914.

Mr. Anisfeld arrived in this country in the early part of the present year with his wife and daughter as a refugee from the revolution in Petrograd, where he witnessed the bread riots, and was himself a member of the bread line. He subsequently packed his pictures and fled for his life by way of the Trans-Siberian Railway to Vladivostock, where he spent two months, and then came to this country by way of Japan. As a distinguished and leading representative of the recent so-called Fantast School of Russia, and as a notable decorative contributor to the success and popularity of the new Russian school of ballet and of opera, his work is destined to excite wide interest in this country.

During this month there are shown in the galleries of the Hackley Museum, Muskegon, Mich., 27 oils by Charles P. Gruppe.



LONDON LETTER

London, Oct. 9, 1918.

A case has recently come up before the House of Commons Tribunal in which an art dealer and publisher, aged 47, applied for exemption from military service. It was decided that his work could not be considered as of national service at the present time and the only concession made him was a respite of one month in which to find whole-time work of national importance. The fact that so many familiar faces are still to be found in the galleries of Bond Street and St. James's is, of course, due to the fact that the heads of most of the long-established firms are well over military age and are thus enabled to go their way.

Capturing Enemy Trade

The British Art Company of New Bond St. recently applied for licenses to take the copyrights of and produce works of art formerly published here by F. Hanfstaengl and the Berlin Photographic Co. The works in question include a great number of famous Academy pictures, many by British artists other than Academicians, and a considerable quantity by famous Continental painters and sculptors. The Controller of Patents ruled that while there was no question as to the advisability of freeing the copyrights, it was doubtful whether these should be vested in any one particular company. The applicants, however, maintained that nothing less than an exclusive license would be of use to them and it was ultimately decided to recommend the granting of the licenses. The Controller reserved the right to consider and revise the list.

Purchases by British Art Museums

In spite of the exigencies of a wartime exchequer, purchases are still made from time to time on behalf of the National Gallery and kindred institutions. Among those made in connection with the gallery are a couple of small paintings by Tiepolo, representing respectively "The Building of the Trojan Horse" and "The Entry of the Trojan Horse into Troy." These little works, of which reproductions are familiar, were acquired from Mr. F. A. White, who himself secured them in 1892 from the Egremont sale. It has been suggested by him that it is more than probable that they are the two Tiepolo "sketches" sold at Christie's in 1833 for the insignificant sum of £5.5, their slightly imperfect state (the sky in each has been a little damaged) accounting, no doubt, for the lowness of the price! These acquisitions, like many others made during the past four years, will remain "perdu" until after the war, for precautions as to the safety of the nation's treasures have increased enormously ever since the fear of air raids began to diminish!

Apart from purchases made by the Trustees of the National Gallery there have been several most generous gifts of late. Among these is an extremely fine group in oils by Downman, presented by Mr. Louis Duveen. This picture has a special interest at the present time since it depicts Gen. Sir Ralph Abercromby with his secretary about the time of his West Indian operations. In addition there are two pictures of the Dutch School, one by Anthonie Van Borssum, depicting waterfowl in a garden, the gift of Mr. J. P. Heseltine, the other a portrait by Gerard Honthorst, from an anonymous donor, and representing a Dutch officer. A few pictures from the Lane and Layard collections are now being shown in the Galleries.

Salisbury's Successful Mural

Frank O. Salisbury, who has executed so many commemorative pictures of incidents in connection with British royalties, to say nothing of royal portraits, and whose achievements in this direction have hardly met with the appreciation which should attend a court painter, has now the distinction of having one of his historical works; namely, a picture of the "Funeral Procession of Queen Eleanor," placed in Saint Albans' Cathedral. This was commissioned as a personal gift by one of the Aldermen of the Cathedral town, whose public spirit we cannot but applaud, while deplored the taste which confided the work to an artist of such questionable ability. Unfortunately there will always be found a goodly number of art patrons, who will look on the patronage of royalty as sufficient hallmark of merit and so help to encourage talent which should rightly be making way for men of more true inspiration. Until we possess some sort of central board, which shall have a right of jurisdiction over

gifts made to our public buildings and in our public places, we may look forward to a substantial increase in the goodly number of atrocities which we already possess. This particular gift was made as a memorial to the Hertfordshire men who fell in the war.

The Luxury Tax

There appears to be considerable diversity of opinion as to whether the new luxury tax is to apply to the sale of art works to other countries, the opinion in some quarters being that it is intended to affect sales within the United Kingdom only. If this be so, the consequences will be manifold, and we may expect to see a greater and greater percentage of treasures leaving these shores for America and the Continent. The idea in making this differentiation would, of course, be to encourage rather than to discourage the flow of money into this country. The question is naturally one which affects the dealers very intimately and it will be interesting to note how, eventually, the tax is interpreted. It has now been definitely settled that sales at Christie's or Sotheby's are to be immune from the tax and that purchases made by museums and other public institutions are also to be free. No doubt there will be several other modifications before the tax passes into practical working. As regards

Recent Museum Accessions

The Metropolitan Museum has installed on the second floor of Wing J the XIII century life-size statue of the Virgin and Child, purchased from Demotte of Paris and New York, as announced in the July issue of the ART NEWS. The beautiful sculpture is by an unknown artist and came originally from the neighborhood of the Cathedral at Amiens. It has been for some years in private hands.

An old Chinese tomb entrance is another treasure lately placed on view at the Museum in Room E9 of the department of Far Eastern art. It is mounted in dark wood, and a fresco, which originally was above the entrance, but which now for greater convenience has been placed in the center of the lower part, has been skilfully restored. It represents Buddha in a red and green robe standing on a lotus flower. The style of the ornament on the stones is of the Wei period, about the VI century.

Another Museum attraction is an exhibition of drawing from the schools of Parma, Milan and Genoa, with one wall given over to Raphael. Two sheets of drawings by Leonardo da Vinci, purchased in 1917, are shown for the first time.



"GRAY DAY ON THE NEVA"
By Boris Anisfeld

the modern artist, the first sale of his work to a private purchaser is not to be taxed—a very wise provision against the cramping of young talent.

The Wertheimer Bequest

With the death of Mr. Asher Wertheimer in August there passed away a man who was as superb a critic of modern as of ancient art. The large fortune of £750,000 which he left behind him was, however, by no means all the result of his art transactions, for he inherited some £500,000 of this from his father, Samson Wertheimer, the founder of the New Bond St. firm. He was concerned in many interesting deals in the art world, the most important of which was perhaps his purchase of the Hope Collection of Dutch and Flemish pictures, the sum of £121,550 being paid for 83 works in all. The famous Sargent portraits of himself and his family (nine in number) are to go, on the demise of his wife, to the National Gallery.

Archit'l League Competition

The Architectural League of N. Y. announces a competition, to be held under its auspices, for which a prize of \$50 presented by the late Mrs. Samuel P. Avery in memory of the late Henry O. Avery and a special prize of \$300 for the best design submitted by an architect, sculptor and mural painter in collaboration will be awarded.

Two spaces have been assigned in the coming Feb. exhibition of the League on either side of the steps approaching the Vanderbilt Gallery for the installation of two jardinières in arched recesses with grammatical limitations. The design of one of these is the subject of this competition. Drawings and models must reach the Committee on Competition and Awards at 215 W. 57 St. not later than Nov. 1, 1918. Persons interested in this competition may obtain detailed information relating thereto from the League.

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Correspondence Sought

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BORIS ANISFELD,
Russian Artist

French Testimonial to Mr. Kirby

The following are the letters sent Mr. Thomas E. Kirby from Paris with the plaque illustrated in the ART NEWS of Oct. 12:

La Fraternité Des Artistes

Union de toutes les Sociétés de Beaux-Arts pour aider les Artistes Peintres, Sculpteurs, Architectes, Graveurs, Dessinateurs et Décorateurs Nationaux et Alliés, présidée par M. LEON BONNAT, Membre de l'Institut.

Grand Palais des Champs-Elysées

Paris, le 6 Aout, 1918.

Cher Monsieur,

Le Comité de la FRATERNITÉ DES ARTISTES, très touché de l'intérêt que vous avez si généreusement témoigné à son Oeuvre, a décidé de vous faire hommage d'une plaquette, en souvenir de la gratitude que vous gardent les Artistes Français.

Cette plaquette, qu'il est heureux de vous offrir, vous parviendra par les soins de l'Ambassade de France à WASHINGTON.

Je saisis cette occasion, pour vous reiterer nos sincères remerciements et vous prie d'agréer, cher Monsieur, l'expression de mes sentiments bien reconnaissants.

Le President de la Fraternité de Artistes

LEON BONNAT.

Ambassade de la République Française aux Etats-Unis

Washington, le Sept. 13, 1918.

Dear Sir: I have received from M. Bonnat, member of our Academy of Fine Arts and President of the Association "La Fraternité des Artistes," a case containing a relief which he desires to offer to you as a token of gratitude for all you have done for us.

It is for me a particularly agreeable duty to transmit to you this gift which will reach you at about the same time as the present letter.

Sincerely yours, JUSSERAND.

LAI-YUAN & Co.
C. T. LOO

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Antiques**

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NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property, but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale or, more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are correct.

"100" Early Americans

The Messrs. Harold and Walter Ehrich, of the Ehrich Galleries, 707 Fifth Ave., have prepared and recently published as a memorial to their father, the late and lamented Louis R. Ehrich, who died in October, 1911, 500 copies of a handsomely printed, interesting and valuable brochure, entitled, "One Hundred Early American Paintings." These have been in the possession of the Ehrich Galleries at various times, and some still remain, although the majority have gone to museums or private collections.

The work should be in every collector's library, especially in those of collectors of early American art, as both the text and the excellent illustrations of each and every painting are important historical data. In the list of some 250 early American painters at the back of the book are the names of some almost unknown, or little known, early American painters such as Benbridge, Theus, Agate, Badger, Banning, Bogle, Dearborn, Delanoy, Duche, Eckstein, Gullager, Hanks, Kilbrunn, Krimmell, Kyle, Asa Park, Paradise, Quidor, Reinagle, Shegogue, Robert M. Sully, Tilyard, Tisdale, Winstanley and Woolaston. This list is very complete and accurate as to dates, is the largest of early Americans in existence, compiled for ready reference. The book at \$5 can be had from E. Weihe, 708 Lex. Ave.

AN ARBITER OF MUSEUMS

We give space today to some correspondence which has lately passed between Dr. Christian Brinton, the well and widely known art critic, writer and lecturer, and Miss Leila Mechlin, art writer for the Washington, D. C., Evening Star for many years, and Secretary of the American Federation of Arts.

The letters tell the story of Miss Mechlin's attempt to influence the directors of the art museums of the country who had been asked to unite by Mr. William Henry Fox, Director of the Brooklyn Museum, in a circuit exhibition of the works of Boris Anisfeld, a Russian artist, this season; to refuse their co-operation on the grounds, as stated in her personal letter to Dr. Brinton, sent him after she had circulated several of the said museums, that she was not personally pleased with the artist's work from her study of photographs of the same.

This unprecedented action of Miss Mechlin, and her breach of all ordinary social and business etiquette in attempting to prejudice American museum directors against the works of an artist, which works she had not seen nor studied before she replied to Dr. Brinton's first letter, and in opposition to the endorsement of said works by such an art authority as Dr. Brinton and a museum director and student of art such as Mr. Fox, would the more surprise us had we not observed the growing tendency of late years on the part of Miss Mechlin to overestimate her own importance as the Secretary of the Fine Arts Federation and also her own art knowledge and critical abilities.

We do not know of any qualifications of long study of world museums, travel, or inherent or acquired knowledge and ability as an art authority, that give Miss Mechlin the privilege of overriding the judgment regarding any artist's work, of such men as Dr. Brinton and Director Fox, nor any right that her originally self-made position of Secretary of the Fine Arts Federation accords her, to attempt to dictate the policy as to their exhibitions, of American museums, and we shall be greatly surprised if such attempted dictation is not resented by the said museums.

We have not ourselves had the opportunity to see and study the works of Anisfeld, save through photographs, but we know of the high reputation he has gained in Europe, and the photographs show that he is a powerful draughtsman and versatile in his choice of subject, and we are told by Dr. Brinton and Director Fox that he is a remarkable colorist. Even without these proofs of the man's originality and force, we should prefer to take the opinion of Dr. Brinton and Director Fox upon his works, as better qualified to judge of the same, than that of Miss Mechlin, who has condemned without seeing them.

Is it possible that the virtual management of the Federation of Arts, which Miss Mechlin deserves the credit for founding and which, while a somewhat academic institution, has done good work—again under Miss Mechlin's di-

rection—in its educational travelling art exhibitions, a plan which the AMERICAN ART NEWS first put into practical effect in 1908-09, has induced a jealousy of feeling on Miss Mechlin's part toward any travelling exhibit not suggested nor managed by herself, or can it be that she, perhaps unconsciously, has assumed an authority of direction of, or dictation to American museums, to which she is in no way entitled?

We feel quite sure that the officers of the Fine Arts Federation will not endorse this attempted assumption, on the part of their secretary, of the post of Arbiter of Museums.

French Artists' Work Not Taxed

Editor AMERICAN ART NEWS.

Dear Sir:

When in Washington last June at the hearing before the House Committee on Ways and Means on the proposed tax on sales of art works, our information, obtained from what seemed to be reliable sources, was that the war revenue laws in France imposed a tax of 10% on sales of paintings and sculpture, when made by artists who produced the works, or by dealers. Before going to the hearing I had an interview with the French Ambassador, seeking to confirm this information, but Mr. Jusserand was not able to enlighten me, explaining that in the great pressure of diplomatic affairs he had not yet received a copy of the new laws. I then wrote to M. Leon Bonnat, president of the Fraternite des Artistes and honorary president of the Societe des Artistes Francais, and asked him to give me the correct state of the question, knowing that his warm friendship for our country would cause him to do anything he could that might be in the interest of his American confreres and that his high position would make his answer authoritative. Here is a paragraph from a letter I have received from him which disposes of the matter:

"In France a tax of 10% is, in fact, imposed on all commerce characterized as 'de luxe,' but this tax is very badly received and the merchants and manufacturers unanimously ask for its appeal. I must add, however, that it does not apply to the sale of original works of art when the sale is made by the artist who produced them or by his legal representatives (ses ayants-droit), whether the sale be made to an individual or whether it be made to a dealer in works of art. The artists, therefore, have obtained entire satisfaction."

It is of interest, I think, to know this, inasmuch as the example of France, where art is held in such high esteem and is fostered by the government, has been widely and, as we see, wrongly instanced in justification for a tax on artists here. Let us hope there will be no reversal of the wise action of the Ways and Means Committee in exempting living American artists from special taxation.

Very truly yours,
William A. Coffin.

N. Y., Oct. 14, 1918.

An Appreciative Subscriber

Editor AMERICAN ART NEWS.

Dear Sir:

Enclosed please find my subscription for your magazine for another year. I find it of great value to me.

I enclose the catalog of my own exhibition at the Newport Art Association last August. I was given the east wall of the Vanderbilt Gallery at the Architectural League last winter, for my bronze fountain of "The Bathing Girl," and my head of Mimi Aguglia as Maglia was accepted and exhibited at the Chicago Art Institute last winter.

I am only in America on account of the war, all my work having been done in Rome and Paris, but am taking advantage of my stay here to show some of my work.

I find your magazine the only one which keeps me informed of the exhibitions, and am glad indeed you give this news to the artists. It is much appreciated.

Yours truly,
Emma Bennett (Mrs. Harrison W.)
Cochituate, Mass., Oct. 2, 1918.

Statue of Garfield Unveiled

A statue of Pres. James A. Garfield was unveiled at Long Branch, N. J., on Sept. 2 last, with appropriate ceremonies. The statue was erected by the Garfield Monument Association.

WITH THE ARTISTS

Miss Clara Mamre Norton has closed her studio at No. 33 W. 67 St., and has removed to Bristol, Conn., her home town.



C. S. PIETRO

C. S. Pietro

C. S. Pietro, the sculptor, died Oct. 9th at his home in Pelham, N. Y., of pneumonia. Pietro had attained great prominence in his profession, holding a high position amongst the younger practitioners. He passed away at the early age of 32, beloved by all who knew him.

Pietro was an Italo-American, born in Palermo, who crossed the Atlantic some ten years ago and soon signified his affection for this country by taking out his citizen papers. His advance was gradual up to the time that he modelled a bust of the late Mr. J. P. Morgan, since when his career has been one of unequalled success.

Although best known for his portraits, his inclinations tended always to the monumental and the ideal. A strong architectonic feeling was ever behind his work and at the time of his death he had for a year past refused many tempting commissions in order to concentrate his entire energy upon a great work of art in which his strong decorative leanings had full play. Many of the Nation's museums, including Boston, Toledo, Cleveland, Hartford and St. Louis, possess exemplars, beside innumerable colleges, institutes and public buildings scattered throughout the States.

Although it would be injudicious to call him a genius, it is beyond dispute that Pietro possessed very unusual gifts which, had he been spared, must have brought him into the very forefront of American sculpture. His work showed much emotional quality with a strenuous trend toward ever greater perfection.

Archibald M. Willard

Archibald M. Willard, whose patriotic painting "The Spirit of '76" is known the world over, died at his home in Cleveland, Ohio, October 11 last, aged 81. Several other war pictures of colonial days were painted by Mr. Willard, but it was this first one, exhibited at the Centennial Exposition, Phila., in 1876, which made his name known in countless American homes. The artist loved the West and Cleveland, of which he made many landscape studies; but on the "Spirit of '76," with its two drummers and the fifer marching to battle, rests his deserved fame. The work is to American painting what Edward Everett Hale's "Man Without a Country" is to American literature.

The original painting, reproductions of which are said to hang in more American homes than any other one work of art, was purchased for the town of Marblehead, Mass., where it hangs in Abbot Hall. The donor of the painting was Gen. J. H. Devoreux, descendant of an old Marblehead family, whose son, Harry K. Devoreux, was the model for the young drummer boy. Mr. Willard's father was the original of the gray-haired drummer.

Frank Buckley Smith

Frank Buckley Smith, a trustee of the Worcester Museum and a well known art collector, died Sunday last in Worcester at his home. He was born in Worcester in 1863. Mr. Smith leaves a collection of pictures chiefly of the early English school, many of which he purchased from the late T. J. Blakeslee and the now past Cottier Galleries, when managed by Mr. Fearon.

Emil Guimet

Emile Guimet, founder of the Guimet Museum, died in Paris, Oct. 15. The Guimet Museum is a curious edifice in the Place d'Iena, Paris. It contains collections presented to the State in 1886 by M. Guimet.

BOSTON

Drawings in red chalk, etchings and pencil drawings by Arthur W. Heintzelman are on exhibition at Goodspeed's. The artist's sensitive line is especially happy in his studies of children. Direct and firm as well as tender in feeling are these portraits.

At the Arts and Crafts Society there is a showing of photographs, suitable for postcards, to represent local points of interest. Dozens of prints are offered which it is to be hoped will supplant the stupid "snapshots" which have so largely monopolized the market. Nor is there any demand, naturally, in the shops for the many-colored cards "made in Germany."

The Copley Gallery offers a general autumn show with frequent changes of exhibits. Just now C. Scott White's small landscapes are on view in variety, together with an interesting early landscape by Joseph DeCamp, snow scenes by Alexander James and a new portrait by Rosamond Coolidge. There are always two or three good examples of the early Colonial painters to be seen at this gallery.

E. C. Sherburne.

SAN FRANCISCO

Clara Fairfield Perry recently showed in the Schussler Galleries some southern California landscapes. In the Rabjohn Galleries, Lucile Joullin also recently showed canvases with the popular Arizona Indian as a motif. The Gump Gallery displayed some new pictures by Grace Hudson, with Indian babies as subjects.

Walter Pach, Curator of Hindu art at the Boston Museum, gave a course of lectures at the summer session of the Chase school at Carmel.

Anne Bremer, Constance Peters and Isabel Hunter held an exhibition in the Print Rooms of the Tolerton Galleries, where the California Society of Etchers also held an exhibition.

Among the summer visitors at the art colony at Monterey were William Ritschel, Martha Walter, Thomas Fankhurst, Mary Faulkner of Boston, and Mr. O'Shea of Pasadena.

Bertha Stringer Lee has recently made a charming study of Mrs. Robert Bently's garden with its stone walls and formal hedges. She has also reproduced the vistas in Mrs. Douglas Montgomery's garden. Mrs. Lee's studio in Strainer Street contains many new canvases.

E. W. Christmas, an English artist, for many years resident here, recently died in Honolulu where he had been visiting for two years, and when on the point of departure to Java, Australasia and the South Seas. William Penhallow Henderson is exhibiting several pastels and watercolors of scenes in old Mexico and the Southwest in the Tolerton galleries. He has recently been appointed to the Camouflage Corps of the Army, and will work under the supervision of Edgar Walter. Charles D. Robinson, the landscape painter, is showing a marine in Gump's Galleries. Alice Chittenden painted all summer at Ingleside, and her canvases are now on view at her Cala Street studio. Mme. Neal Morgan has opened her fall exhibit of oils and watercolors at her Carmel Street studio.

Two portraits of Mlle. Lysiane Bernhardt, of France, painted by Wm. Penhallow Henderson, were recently sold at auction here for the benefit of the French artists' fund. J. Nilsen Laurvik served as auctioneer. Mrs. Leon Guggenheim paid \$155 for a charcoal drawing and Mrs. Philip K. Gordon paid \$100 for a pastel. Mlle. Bernhart is the granddaughter of the renowned Sarah and the portraits were donated to the cause by the artist.

Lucy Turner of Hollis, L. I., has opened a studio here at 2049 Leavenworth St. A collection of Chinese paintings was recently on exhibition at the Tolerton galleries. They dated back as far as the X Century, although some modern work was also shown, and were owned by S. C. Kiang, formerly prof. in the Peking Government University and now head of the department of Chinese art at the University of Cala.

CONN. ART NOTES

The projected autumn exhibition of the Society of Conn. Artists has been deferred on account of wartime conditions. The treasurer, Alfred Eaton, has gone to France in army service and Edward Field has been elected in his stead. The Art Society of Hartford has begun its autumn sessions. The Guild of Hartford Artists has been showing some recent landscapes by Albert Olin, a young "draftee" soon to enter camp. Olin's work has some remarkable qualities and he has made the valley of the upper Connecticut "his own" subject ground. Constant Finny has some new landscapes and a view of war composition at his studio.

New Haven's extraordinary civic center, an architectural demonstration of growing significance and beauty, is greatly enhanced through the completion of the new classic U. S. postoffice building, and the restoration of the Colonial churches.

Paul Trumbull.

BUFFALO

A memorial exhibition of the works of Henry Golden Dearth, N. A., opened at the Albright Gallery Oct. 5 and will be shown later in every large museum in the country. This collection is under the management of Mrs. Cornelia Sage-Quinton, Director of the Albright Gallery, who will have it in charge, not only during its exhibition here, but during the entire circuit. It comprises only Mr. Dearth's finest works and represents him at his best in every phase and during every period of his art.

Henry Golden Dearth was a prominent figure in American art. He was a fine draughtsman and colorist. His art may be divided into three periods, the earliest dating from his return to America after his Paris student days, about 1890, during which time he won a deserved reputation as a poetic, refined tonal painter, and when subjects for his most important works were found near Boulogne and Montreuil-sur-Mer, France, where the artist had his summer home, the second, dating from 1912, when he revolutionized his palette and technique and began painting brilliant essays in broken color and when his work included figures—both portraits and genre—and tidal seawater pools, principally painted in Brittany, and the last and most important, when he usually painted arrangements of still-life and Gothic and Renaissance subjects often from the gems in Mr. Dearth's own collection. These final period pictures by Mr. Dearth are Oriental in feeling; and important Japanese screens, early Chinese paintings and stone carvings were used in still-life arrangements or as backgrounds for some finely modelled figure.

In the collection now shown at the Albright Gallery there are 97 examples of Mr. Dearth's art, all borrowed from collectors and dealers and from the works in his studio.

Henry Golden Dearth was born in Bristol, R. I., in 1864 and studied at the Beaux Arts and under Aimé Morot in Paris. He won the Webb prize (Society of American Artists), 1893; bronze medal at the Paris Exposition of 1900; a silver medal at the Pan-American Exposition, Buffalo, N. Y., 1901; a silver medal at the Charleston Exposition, 1902, and was a National Academician. He is represented in the Lotos Club, N. Y.; Brooklyn Institute; Metropolitan, Detroit and St. Louis Museums, the Chicago Institute, National Gallery of Art, Washington, and Carnegie Institute, Pittsburgh, and in the private collections of George A. Hearn, Alexander C. Humphreys, John H. Rhoades, Michael Dreicer, Louis A. Lehmann, Mrs. Stephen C. Clark, Mrs. Walter James, Walter Jennings, F. K. N. Rehn, Mrs. Stephen B. Pratt, George Dupont Pratt, Mrs. Robert M. Thompson, Mrs. Chauncey Keep, Mrs. Chauncey J. Blair, George Eastman, George Cary, Edmund Hayes and Ogden P. Letchworth.

The Dearth Memorial exhibition is arranged in Galleries XVI, XVII and XVIII. In the central room the last work is shown, in the west room the early paintings, and in the east gallery the pools and marines. The appeal of the ensemble, as well as the individual work, is instantaneous.

The exhibition will remain at the Albright Gallery until Nov. 11, and will then go on tour to the country's museums.

SANTA FE (New Mexico)

Emery Kopta, the sculptor, who has made his residence for several years in the Hopi Village, has left there for the East, where he intends to remain permanently. He has presented to the Santa Fe Museum a fine head of Ko-jah-tay-ma, the present snake chief of Walpi. He has already made the institution a present of a small terra-cotta head of Nampeyo and is now working on a much larger head of Nampeyo which he will also leave with the museum.

Crescencio Martinez, a Tewa Indian, well known in Pueblo land for his long association with Dr. Edgar L. Hewett in his excavations in the Pajarito-Jemez region, New Mexico, has been made the subject of an interesting sketch in the June number of *El Palacio*. Dr. Hewett has for many years been Director of the School of American Research in Santa Fe, N. M., and this appreciation Dr. Hewett has entitled "Crescencio Martinez, Artist."

MEMPHIS

A special effort has been made to secure good exhibitions for the Art Gallery for the coming year. The season opens with a representative exhibit of 32 oils by Jonas Lie, collected by the Museum Assn. There are several of his Panama Canal series and one or two street scenes, fishermen and N. Y. harbor scenes.

In Gallery B there is an exhibition of small bronzes loaned by the Gorham Co., N. Y., representing Daniel C. French, Anna Vaughan Hyatt, Robert Aitken, Isidor Konti, Weinmann, Malvina Hoffman, Solon Borglum, Evedyn Longman, Edith Parsons, Korbel, Proctor, etc. In the print room there is an exhibition of French war posters collected by Mrs. Francis Rogers while in France last winter.

CLEVELAND

The finest collection of tapestries ever shown publicly in America is now on view at the Museum. Nearly fifty are loaned by local collectors, among them a beautiful Beauvais-Boucher, a Gobelin in technique, which has been held to represent "Louis XII Receiving Absolution," but which Mr. Geo. Leland Hunter identifies as "The Submission of the Great Conde." The tapestry is owned by Mr. Howard P. Eells.

Mrs. F. F. Prentiss loans her Beauvais-Boucher "Chinese Fair," presented by Louis XIV to Emperor Kien-Lung of China, and representing a Chinese fete as conceived by French artists. "May," from the "Months of Lucas," is also lent by Mrs. Prentiss. Five other "months" from the Toulouse set are lent by Duveen Bros., of N. Y. From Warwick House, N. Y., come "The Seasons of Lucas, Winter and Spring."

Mr. Myron T. Herrick lends two narrow Renaissance tapestries, "Garden of Love," W. G. Mather; "Marriage of Peace and Love" (XVI century Gothic); and J. H. Wade, "The Messenger," a Renaissance tapestry. "Christ and the Erring Woman," a late Gothic tapestry, rich in gold and silver; "King Arthur," also early Gothic, unusually large and fine, and never before shown, are loaned by Duveen Bros., of N. Y., who also loan "Marriage of King David," "Hospitality," a Flemish Gothic tapestry, and several other fine pieces.

Exhibitions of foreign war posters, British lithographs and the 24 wonderful lithographs by Lucien Jonas, entitled, "The Soul of France," preceded the tapestry exhibit, which will continue into November.

The School of Art has opened with an enlarged department of design under the direction of Mr. Raymond P. Ensign, formerly of Pratt Institute, Brooklyn.

Dean Henry Turner Bailey is giving daily lectures on art history in which the development of men and nations and the effect of each phase of history on the art of the various peoples are clearly brought out.

Charles J. Novy, a local artist, has been showing rather unusual glimpses of Arizona in small oils at Korner & Wood's Gallery. The decorative quality of the rock formations and vegetable growths of this part of the West are well brought out in his pictures.

Jessie C. Glasier.

MALDEN (MASS.)

Recent additions to the superior art collection of the public library here bring the representation of American painting to an interesting point. Winslow Homer's "Boy Whittington" is an oil of finest quality; a deep, rich woodland picture with that peculiar dry resonance of tone characteristic of Homer in his woodland work. The boy's figure is treated with masterly simplicity and has a rare charm of expression. The Paul Dougherty marine acquired from R. C. & N. M. Vose makes a fine pendant to the Homer, and the "Winter Morning" of Gardner Symons, also from the Vose Gallery, is a Symons of first quality. With "L'Allegro," by Ch. H. Davis, an essay in hilltop and white-clouded blue sky effect so often handled by Davis, and the late W. E. Norton's large "Fish Market, Dieppe," native art is shown in further diversity. Benson's large outdoor, "The Hilltop," with its white girl standing against the sky, though a bit static and even "wooden" in parts, gives as a whole a pleasant sensation. The three recently added watercolors by Dodge McKnight are remarkable aquarelles, pictures of great beauty, slashingly brilliant in manipulation and of pristine purity in color.

Of early Americans, Copley's art is shown in later British phase, the portrait of Gen. Sir Thos. Picton, a richly colored bust portrait of a ruddy faced British officer in resplendent red coat, with a general air suggestive of a head by Sir T. Lawrence or Phillips. Early American landscape art is represented by Thos. Hill, a too little known painter of the mid-XIX century, whose woodland picture, with its sturdy trees, its well placed figure and its ripe color, is almost worthy of Diaz in his most restrained phase. An enormous canvas by Albion Bicknell, showing Lincoln (full length) standing, surrounded by Civil War statesmen and generals, is a "big effort" of historical interest mainly. With these Americans one finds such a one-time Salon feature as the enormous upright Didier-Pouget, "Le Matin, Bruges en Fleurs," a landscape of much beauty and with a technique suggesting possible fonts of derivation for certain clever examples of Griffin, Metcalf and Nisbet. A fine Evert Pieters interior and an amusing "Old Philosopher" by Adolf Gogg are other striking canvases here.

D. Quincy.

DETROIT (MICH.)

Among recent acquisitions at the Museum are the marble bust, "Reverie," by Eli Nadelman, the Polish sculptor; the Indian figure on horseback, "End of the Trail," by James Earle Fraser, added to the Booth collection; and the paintings, "Vine Clad Trees," by Daniel Garber, and "A Day in June," by George Bellows.

PHILADELPHIA

Upward of half a million has been subscribed to the Fourth Liberty Loan by visitors to the Quartier Latin studios, who have had their portraits painted or sketched by the artists working there during the great Loan drive until Oct. 19. Thirty portraits in oil have already been painted of subscribers to \$10,000 bonds, and twenty of subscribers to loans of \$2,500 have been done in black and white. Interest in the affair is increasing and many well known painters are offering their services. Under the circumstances comparisons or criticisms are perhaps invidious, yet there are certain of these works that impress one by their very successful delineation of character, considering the limited time allowed for the sittings, usually about two or three hours. This is quite noticeable in several by Leopold Seyffert, Lazar Raditz and one by Robt. Susan. F. Walter Taylor's work in black and white should be mentioned as particularly good and some delicate refined pastels by Josephine Streathfield; as also a capital head by Benedict Osnis.

It is reported that Julian Story is to paint in his studio a finished portrait of Mr. Percy Chandler, a subscriber to \$100,000 of bonds and one of the leading spirits of the movement.

The art auction sales of the McNichol silver plate and household furnishings at Freedman's, the Craige collection of oils and watercolors at Henkel's and the A. C. Harrison paintings and furniture at the Phila. Art Galleries, have been postponed by order of the Director of Public Safety until the abatement of the influenza epidemic. There will be opened, in a few days, in the new extension of the Rosenbach Galleries, a handsome suite of salons for the exhibition of a collection of interior decorations and period furniture seldom seen outside of a public art museum.

The American Art Galleries, occupying the former Haseltine premises, have made alterations and improvements that add very much to the available space for hanging pictures and exhibiting small bronzes. In addition to many pictures and drawings of the famous Gavet collection, some notably good works by modern American artists are shown. The proprietors have also undertaken to conduct sales of art works belonging to estates in liquidation.

Museum material under intelligent direction can be given much educational value, as can be learned from the Quarterly Bulletin of the Penna. Museum just received. With this in view there has been established, according to plans laid out by Mr. Langdon Warner, before his departure for the Far East, a Children's Museum that includes models of the transportation vehicles of several countries and epochs. Miss Mary Sinnott's collection of costumed dolls with reproductions of the Papal Court ceremonial dress, national costumes of the past as well as those now worn, can be studied here with advantage. The museum has also acquired a number of specimens of Saracen metal inlaid work that are the subject of an instructive article in the Quarterly by Mr. Hamilton Bell, the acting director.

Eugene Castello.

TOLEDO (OHIO)

The summer months at the museum are usually given to the annual summer shows. Some 100 selected oils by American artists filled one of the large galleries and two of the smaller. Most were of recent date and the exhibit, as a whole, was probably the best display of American work ever shown in these galleries. Practically every well known artist in this country was represented.

The Sargent portrait of John D. Rockefeller was shown in connection with summer exhibition part of the time, and was replaced by the portrait of President Wilson, later on.

New etchings have been added to the museum's permanent collection from the recent exhibition held here by the Albert Roulier Galleries of Chicago, including works by Whistler, Millet, Durer, Meryon and Zorn.

Over one-third of the Artlan's fifty members are "with the colors," some in the trenches. In addition to the usual sketching trips during the summer, the Artlan members studied from the model every Thursday evening through the summer.

Frank Sottek.

PROVIDENCE

The Rhode Island School of Design has received a group of Chinese sculptures, as a gift from Manton B. Metcalf. The gift includes 28 examples of the Han, Wang, Sung and Ming dynasties. A fragment of a high relief carving of Indo-Japanese workmanship has also been acquired by the institution. Mr. Metcalf has given to the museum a notable painting by Francisco Collantes, a Spanish artist of the XVII century, entitled, "Flight into Egypt," and a Sinense panel of the XIV century, on which is painted "The Birth of the Virgin."

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"HERALD'S" NEW ART CRITIC

Mr. James Henry Gregg has been appointed by the Executive Committee, now running the N. Y. "Herald," as art critic, to succeed the late Gustave Kobbe, who was tragically killed by an aeroplane which crashed into the small boat in which he was sailing on the Great South Bay, near Babylon, L. I., last summer.

Mr. Gregg has been closely allied and associated of late years with the so-called "Independents" in American art, is an enthusiastic follower and eulogist of the movement, and has been a member of the "Apostolate of the Press" of that body of artists. The movement will therefore probably have the support of the "Herald," and the art public which reads the "Herald" will presumably hear much of the "Indépendants" this season. They are to be congratulated in now gaining the support of a second leading Metropolitan daily, but is there not danger of the movement being considered as much Hibernian as Independent?

NASHVILLE, TENN.

An Art Commission has been appointed here. This was the result of thought and diligent labor, and its creation the most advanced movement in art ever accomplished by the local Art Association. "It necessitated a careful study of the city charter which had to be amended in order to have funds appropriated for art purposes. It operates through its Park Commissioners." The first administrative work of the new body was the arranging of a summer exhibition from June 1 to Aug. 15.

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The Art Alliance of America, 10 E. 47 St.—Textile designs through the month, 10 A. M. to 6 P. M. daily except Sundays.

Babcock Galleries, 19 E. 49 St.—Exhibition of American paintings. Through the month.

The Bronx Exposition, E. 177 St., West Farms—Arts, sciences and industries, to Nov. 1.

Ehrich Gallery, 707 Fifth Ave.—Paintings by early Belgian (Flemish) artists, including examples by Rubens, Van Dyck, Teniers, etc., etc., and in the Print Gallery, prints (etchings and engravings) in black-and-white and in color of Belgian subjects by such well known etchers as Cameron, Haig, Brangwyn, Senseney, etc.

The Ferargil Gallery, 24 E. 49 St.—Modern American paintings until Nov. 1.

556 Fifth Ave., under the direction of Mrs. Albert Stern—Watercolors by George O. Hart, to Oct. 27.

Folsom Galleries, 560 Fifth Ave.—American artists, including the work of the late Henry Golden Dearth. Through the month.

Gorham Galleries, Fifth Ave. at 36 St.—Carry-on exhibition of American sculpture. Patriotic and war subjects, Nov. 9-30.

The Little Gallery, 4 E. 48 St.—Hand-wrought silver, lustre ware and Tenealy weavings.

Macdowell Club, 108 W. 55 St.—Group exhibition by eight artists to Oct. 27.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Fridays, 25¢, free other days. An XIII century statue of the Virgin and Child. Drawings by Leonardo da Vinci, a Wei tomb entrance, reliquary of St. Thomas, a Becket, silver with Niello decoration, etc.

Milch Galleries, 108 W. 57 St.—Fine American paintings. Through the month.

Montclair Art Museum, Montclair, N. J. Summer sketches. Through the month.

Montrouge Gallery, 550 Fifth Ave.—Opening exhibition season of 1918-1919. Modern paintings to Oct. 26.

Museum of The American Numismatic Society, Broadway near 155 St.—War insignia. To November 1.

National Arts Club, Gramercy Park—Three recent canvases by Ralph Albert Blakelock.

The National Society of Craftsmen, 119 E. 19 St.—Works by soldiers and sailors, indefinite.

N. Y. Historical Society, Central Park West and 76 St.—Drawings of powder horns. End of Oct. through Nov.

New York Public Library—Print Gallery (Room 321) Making a Lithograph.

The original drawing by Hugh Ferriss, of "The 4th of July parade convoyed by airplanes passing the Public Library"; also a drawing on stone by Bolton Brown and Leo Mielziner's portrait of himself.

Henry Schultheis, 142 Fulton St.—American paintings by Chase, Murphy, Wyant and others.

The Touchstone Galleries, 118 E. 30 St.—Hand-decorated silks, gowns, lampshades and table covers from the Noank Studio. Pottery from the Dragon Fly Kiln. Miss Hanson's handmade and decorated furniture, through Oct. 28.

ART AND LITERARY AUCTION SALE CALENDAR

The Anderson Galleries, Park Ave. and 59 St.—The library of the late William Temple Emmet. Monday, Tuesday and Wednesday, Oct. 21, 22 and 23 at 2:30 P. M. daily. Part II—"The Shakespeare Library formed by an English collector" with other books of ancient and modern English literature. Monday, Tuesday and Wednesday, Oct. 28, 29 and 30 at 2:30 P. M. daily.

Keeler Art Galleries, 12 Vesey St. near Broadway—The famous Gus Brown collections. Guns, pistols and Indian relics, Tuesday, Wednesday, Thursday and Friday, Oct. 22, 23, 24 and 25. Remarkable collection of rare antiques, Monday, Oct. 28 and continuing following days until all is disposed of at 1:30 each afternoon.

The Walpole Galleries, 10 E. 49 St.—First editions of modern authors, books on Long Island. A few art books, biography, etc. Friday afternoon, Oct. 25 at 2:30 P. M.

BOSTON—C. F. Libbie & Co.—Americana, including town histories, genealogies, Civil War books, almanacs, early imprints, newspapers, Indians, New England primer dated 1789, etc. Oct. 30-31, each day at 10 and 2 o'clock. Dramatic literature, being duplicates from the Robert Gould Shaw dramatic collection, together with some Americana and miscellaneous books, including American and English theatrical biography and history, Shakespeariana, history of the stage, old plays, rare portraits and prints, old mezzotints and lithographs, extra illustrated books, fine bindings, etc., Tuesday, Nov. 5 at 10 and 2 o'clock.

ARTISTS' EXHIBITION CALENDAR
New York Water Color Club—Twenty-ninth Annual Exhibition—American Fine Arts Gallery, 215 W. 57 St.—Nov. 2-24.

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Pasadena, for many years gallery attendant at the county museum, has been transferred to the Institute.

Laguna Beach, which has a resident colony of five artists, including George C. Stanton, who spent last summer in Santa Fe, recently dedicated its new art gallery. Mr. Stanton, who has a painting in the new museum, was one of the exhibitors, as were also William Wendt and Carl Oscar Borg. M. N. Du Bois.

PITTSBURGH

The associated artists are holding their ninth annual exhibit at the Carnegie Institute to Nov. 7. While many of the members of the organization are engaged in war and other work connected with the war, they have not entirely neglected their profession.

ROCHESTER, N. Y.

A portrait of the late Dr. William A. Keegan, by Leopold Seyffert of Philadelphia, has been added to the current exhibition in the Memorial Art Gallery.

The Gus Brown Sale

Good prices were obtained at the opening session of the Gus Brown sale of stamps and coins at the Keeler Art Galleries, 12 Vesey St., on Monday, Oct. 14, \$624 being realized.

At the second session, held on Tuesday, Oct. 15, the total was \$236.

At the third session, held on Wednesday, Oct. 16, the total was \$300.

During the Fourth Liberty Loan drive at the Beaux Arts on Wednesday evening last, Harrison Fisher, who was present, occupied himself between courses with autographing fac-similes of his color drawings made for the Cosmopolitan Magazine and presenting them to the subscribers for the bonds.

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Send for Circular
FLORENCE B. NEELY, Curator

WITH THE ARTISTS

Hamilton Easter Field has returned to Brooklyn from Ogunquit, and is now arranging a new exhibition at the Ardsley Studios, Brooklyn.

Frederick K. Detwiller has closed his studio at 61 Poplar St., Brooklyn, and will make his permanent residence at the old Ranger Studio, Noank, Conn.

Jane Peterson has left East Gloucester and resumed her classes at the Art Students' League. Miss Peterson brings back to her N. Y. studio many pictures of Gloucester, painted during the summer.

Ben Benn has returned to New York from his sojourn "somewhere in the country." Greenwich Village has now resumed business and things are as they were before the war.

Mary Bradish Titcomb is painting portraits and streets in Nogales, Arizona, on the Mexican border.

Mr. and Mrs. F. Luis Mora are receiving the congratulations of their friends upon the birth of a daughter.

May Fairchild of the Sherwood has just finished a portrait miniature of Mr. Howe Metcalf for his mother, Mrs. Manton B. Metcalf of Orange, N. J.

Frederick J. Waugh is working in the Camouflage Section of the Bureau of Construction and Repair at Washington, D. C., as an Inspector of Naval Construction.

Alson Skinner Clark has been in the U. S. Navy for over a year and is serving as ensign "somewhere" in European waters.

Eugene V. Brewster and Mrs. Brewster entertained the members of La Boheme at their home, 310 Washington Ave., Brooklyn, last Sunday. A musical and art program was rendered.

Ethel H. Traphagen, author of "Costume Design and Illustration," is scheduled to lecture at the Metropolitan Museum Nov. 9, in the School Art League Course. Her subject will be "Ancient Styles in Modern Costumes."

Problems of light and the out-of-doors are exemplified in the several canvases painted by James Weiland during the past summer, shown by him at his studio, 61 Poplar St., Brooklyn. The artist has just completed his third designation target.

Mrs. Esther A. Coster, the ceramic artist, has been appointed art critic for "The Brooklyn Eagle," succeeding Miss Helen Appleton Reed.

E. A. Rockwell of "The Brooklyn Eagle," who has been extremely ill for some months, is now much improved in health.

Albert P. Lucas has recently completed a portrait of Miss E. Newman, daughter of Allen George Newman, the sculptor.

A life size portrait of the late Supreme Court Justice John J. Brady by J. Campbell Phillips, the artist who painted the picture of the late Mayor Gaynor, was unveiled in Part I of the Bronx County Court House recently.

James Britton is returning to town after spending the summer at Gloucester, Mass. He had a busy season painting portraits in Conn. and Mass., and among his sitters were: James Montgomery, U. S. A. (Camp Upton); J. Philip Cooney, 3d, U. S. A. (Fort Hamilton); Mrs. Norman Gilbert, Miss Patricia O'Connor, Ralph Russell Seymour, Miss Jean L. Oliver, Louis Kronberg, H. L. Brown, the marine painter; Theo. V. C. Valenkamp, and Mr. Frank Brush. Mr. Britton also worked upon the MS. of his forthcoming book on Copley.

The Pen & Brush Club, formerly at 113 E. 19 St., has moved to a new clubhouse, 134 E. 19 St., which has been decorated by Albert Herter. There is a movement on foot to increase the membership. Mrs. Dorothy Warren O'Hara, the ceramic artist, has taken a studio in the club. The first exhibition will be one of textiles, to be held at the end of November. Miss Peterson is the chairman of the Art Committee of the new clubhouse.

ART BOOK REVIEWS

FRANK DUVENECK. By Norbert Heerman. Houghton, Mifflin Co. (\$2 net).

There is so little literature dealing with the American painter Duveneck that even this slight monograph, with all its flattering summariness, is welcome. Duveneck seems as likely to be overrated as he has been neglected, and the careless remark of Sargent, with which this sketched biography opens, is more inclined to abet than to correct misjudgment. When Sargent said that Duveneck is "the greatest talent of the brush of this generation," he spoke as a technician, of course.

Americans, prone as they are to exalt technique unduly, must perforce rush to the conclusion that Duveneck is the supreme master of the moment. Purely as a manipulator of paint he surely deserves high rank, but once qualities of technique are passed it is more difficult to accord the great Cincinnati the highest admiration. As a colorist certainly he is markedly restricted, his addiction to the bituminous blacks of the Germanic schools reducing his charm perceptibly. His want of compositional originality, together with his highly developed imitative faculty, constantly give to his canvases the feeling of influence from other masters. Take the "Cobbler's Apprentice" (recently reproduced in the Art News and sold to Mr. Taft) for instance. This is out-

and-out Manet, of a piece with the great Frenchman's "Smoker," "Le Bon Bock" and "Boy Drinking." The derivation is palpable. Then see the "Woman with Forget-me-nots." It is as pure Franz Hals as possible from a XX century brush. "The Red Haired Man" and the "Man with Ruff" might well be copies of Hals by a pupil of both Van Dyck and Velasquez.

That Duveneck has left a distinctly personal stamp upon a number of canvases cannot be gainsaid. The full length of Mr. Wm. Adams with its quaint Yankee angularity is an achievement worthy of rank with W. Morris Hunt's "Chief Justice Shaw" and Whistler's "Carlyle," while the "unfinished woman's head" is an extremely clever example of "rubbing in." Compared with such a colorist as Whistler, Duveneck has no command of color at all; indeed his work is mere monochrome in such company.

But his brush is pliant, subtle and powerful by turns; his grasp of form comprehends knowingly the inner structure of the human frame. These qualities have made him one of the ablest teachers the country has known, and kept him, with all his manipulative freedom, a virtual academician.

As modern innovations in painting have had largely to do with color, Duveneck has had little connection with them. His triumphs have been in the realm of handicraft. As a brush manipulator he is most certainly a master. One has but to compare his "Circassian" in the Boston Museum with Whistler's "Little Rose of Lyme Regis," to see how greatly a want of color diminishes Duveneck's appeal.

One more comparison will help toward an understanding of Duveneck's pictorial power. In the "Siesta" of 1887, he essays a problem quite similar to that which occupied Theodore Robinson in his famous figure of a reclining woman "In the Sun." With Duveneck the figure is static, formal, brushed with an amazing indifference to the thrilling sensations of light which are bound to impregnate such a subject. With Robinson all is scintillation, vibration, warmth mobility, beauty!

Mr. Heerman's illustrations give a good idea of the peculiar mastery which is Duveneck's; that, indeed, of a great "talent of the brush."

James Britton.

AMERICAN PICTURES AND THEIR PAINTERS: By Lorinda Munson Bryant. John Lane Company. \$3.00 net.

An informative summary of the American School of Art is Mrs. Bryant's work. The older and younger painters are critically considered and the appreciations are both fair and interesting.

In her chapter on "ultra-modern" art, the author does not attempt a personal translation of the products of this school, but wisely lets the artists speak for themselves as they did in the catalog of the Forum Exhibition of Modern American Painters held in March, 1916.

The 230 illustrations in the volume have been chosen with discrimination and are for the most part characteristic of the painters concerned. Much information is given regarding the younger painters that is not easily obtainable elsewhere. The book will fill a want, as it is an admirable survey of the field, although one cannot but wonder at the omission of such names as Joseph H. Boston and James G. Tyler.

Matthew Maris—a Souvenir

Matthew Maris—a souvenir, is the title of an illustrated work, devoted to the memorial exhibition of the artist's pictures held in Pall Mall toward the end of 1917, and with other reproductions of paintings and drawings by Maris, arranged by D. Croal Thompson, published by the French Gallery, London.

The volume contains a number of reproductions of pictures by Matthew Maris, which have never been brought together in one exhibition, as they are scattered over England, Scotland, Holland, Canada and the United States.

Despite the great war, the exhibition in honor of the distinguished artist proved successful, and many collectors loaned examples of the painter's brush, thus contributing a fitting memorial to one who occupied a unique position in the realm of art. Matthew Maris, the second of the three famous brothers, James, Matthew and William, and held by some critics in many respects the greatest of the trio, was not perhaps successful in reaching the zenith of popular acclaim, for the artist lived in seclusion, and was, in fact, almost a recluse.

Among the notable examples reproduced in the souvenir are "The Spinner," "The Girl at the Well," "Feeding the Chickens," "The Shepherdess with Goats," "The Flower," "Butterflies" and "The Prince and Princess," all fraught with rare charm, poetry and simplicity, so characteristic of Matthew Maris.

The late William Van Horne possessed two fantastic panels by Maris entitled "A Service to Isis," painted with a light and rhythmic brush. Maris was born at The Hague in 1839 and died in August, 1917.

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Statement of the Ownership, Management, Etc., required by the Act of Congress of August 24, 1912, of the AMERICAN ART NEWS, published weekly from mid-October to June 1st, monthly in mid-June, July, August and September, at New York, N. Y., for October 1, 1918.

State of New York, County of New York: Before me, a Notary Public in and for the State and county aforesaid, personally appeared Aaron Altman, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the AMERICAN ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and address of the publisher, editor and business managers are:

Publisher: AMERICAN ART NEWS CO., Inc., 15 E. 40th St., N. Y. C.; Editor: James B. Townsend, 15 E. 40th St., N. Y. C.; Managing Editor, none; Business Manager, Aaron Altman, 15 E. 40th St., N. Y. C.

2. That the owners are: American Art News Co., Inc., 15 E. 40th St., N. Y. C.; James B. Townsend, 15 E. 40th St., N. Y. C.; Eugene Fischoff, 50 Rue St. Lazare, Paris, France; Alicia B. Du Pont, "Nemours," Wilmington, Del.; Grover Cleveland Welsh, 36 Pine St., N. Y. C.; and Reginald T. Townsend, 15 E. 40th St., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders, as they appear upon the books of the company, but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

AARON ALTMAN,
Business Manager.
Sworn to and subscribed before me this 28th day of September, 1918.

C. W. BRECK,
Notary Public.
My commission expires March 30, 1920.
(SEAL)

Gustav Cimatti is conducting an out-of-door sketch class in Montclair during this month.

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